

# The Baroque Festival presents its Season Concert III: **Imaginary Intersections: Raga & Raj"**

Saturday – **March 20, 2010** – 7:30pm at First Congregational Church (Santa Cruz)

**Featuring the Lux Musica Ensemble**  
**together with Barry Phillips (Indian cello, composer & co-director)**

## **- SUPPLEMENTARY PRESS INFO -**

### **This document contains:**

- **Description**
- **Program Preview**
- **Program Notes**
- **Photos**
- **Artist Bios**
- **Indian Music Info:**

### **Description:**

In the mysterious Kingdom of Oudh near Calcutta, the fashion of the 1780s turned toward the 'Hindostannic Air', leading British musicians to perform amorous melodies and dance tunes of North India on European instruments. Barry Phillips, a Ravi Shankar trained composer/performer of classical Indian music, has created a new work for early instruments which re-imagines this historical East-West encounter (world premiere). Supported by the Creative Work Fund of San Francisco.

### **Artists featured:**

**The Lux Musica Ensemble** -- Lars Johannesson (flutes), David Wilson (violin), Amy Brodo (cello and viola da gamba), and Linda Burman-Hall (harpsichords & co-director) -- **together with Barry Phillips (Indian cello, composer & co-director)**, Debopriyo Sarkar (tabla), and Shelley Phillips (tanpura).

( **continued on the following pages** - - - - >>> )

## Program Preview:

### IMAGINARY INTERSECTIONS: Raga & Raj

1. **Eight Ragas** (world premiere) -- by Barry Phillips (1955 - ), 8 movements
2. **Raghupati Raghav Raja Ram** – by Pandit Vishnu Digambar Paluskar (1872 – 1931), arr. Barry Phillips  
\* \* \* Intermission \* \* \*
3. **Hindoostanee Airs from *The Oriental Miscellany*** -- 1789 by Wm. Hamilton Bird, 4 movements
4. **Jahla Journey** -- by Lou Harrison (1917 - 2003), compiled and arr. by Linda Burman-Hall, 4 movements

## Program Notes:

### EIGHT RAGAS (Barry Phillips 2010)

I am grateful for the chance to work along side Lux Musica and Debopriyo Sarkar via a Creative Work Fund grant on this project of interpreting and expanding on the reality of 18th century English and Indians sharing a musical experience. Setting aside the, let's say "not so good" effects of colonization, for this project, we do know that several English colonists became truly moved and interested in Indian music and tried to absorb what they heard and wanted to be a part of it in some way and that is where we take off from.

There were many songs and harpsichord pieces and books published in India and in England based on transcribed Indian melodies, or "Hindoostanie Airs" in the 1700's-1800's. Also, the first treatise on Indian music in English was by English/Welsh lawyer Sir William Jones, also the founder of the Asiatic Society in Kolkata (Calcutta - still there and going strong!). I found a copy of Jones's book *On the Musical Modes of the Hindus* (1799) still in re-print in a small bookshop in Delhi and I have learned that Haydn owned a German translation of the book. I believe this music got around!

Our concert is called "Imaginary Intersections" because all the pieces in the concert are in their own ways reinterpretations or re-imaginings of Indian music in one way or another. As for my piece, Eight Ragas, I am not attempting to recreate the 18th century England/India experience as we think it happened, but I am re-imagining from the perspective of 2010, combining 18<sup>th</sup>-century harpsichord, 18<sup>th</sup>-century Hindustani music, and also the impact of Ravi Shankar and modern western composition, including Lou Harrison of course. Actually, I did not restrict my influences at all, I wanted this piece to be completely unrestricted other than it must reflect the combining of India and the West.

My piece is made up of eight ragas which progressively follow a 24 hour performance cycle from pre-dawn to very late night. This seemed to me a good way to create an overall structure and also take us through a variety of ragas as they relate to the Indian culture.

I started composing "Eight Ragas" in Delhi in February 2009 at the Ravi Shankar Centre under the influence of India, the Shankars, plenty of curry and unfortunately an intense bacterially-based delirium - I hope to avoid the last part of that in the future! I finished composing on this in February 2010 in Santa Cruz where most of the composing was done.

-- Barry Phillips

## Photos

*NOTE: All of these photos are available as larger files and can be requested by emailing [scbaroque@baymoon.com](mailto:scbaroque@baymoon.com). ADDITIONAL rehearsal photos can be found online in the following gallery: <http://www.larsjohannesson.com/photo/albums/100314-RagaRajRehearsal-web/>*



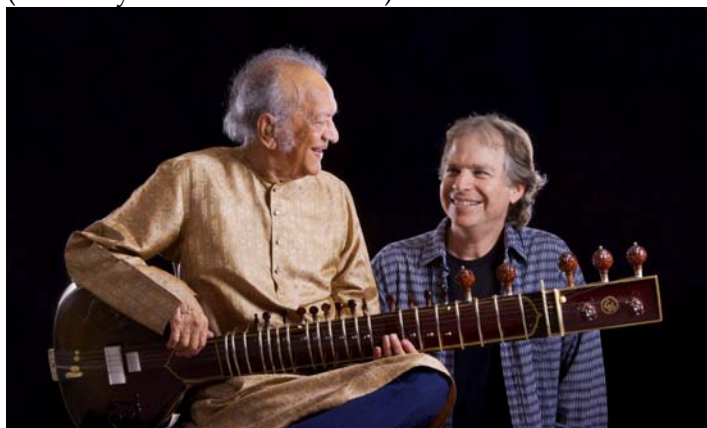
Members of Lux Musica at rehearsal: Linda Burman-Hall, Lars Johannesson, David Wilson, Barry Phillips



Ravi Shankar and Barry Phillips working (Photo by Arthur Macosinski)



At rehearsals (Lux Musica members, Sarkar, Phillips)



Ravi Shankar and Barry Phillips (Photo by Michael Collopy)



At rehearsals (Barry Phillips & Amy Brodo)



Debopriyo "Bubai" Sarkar (tabla)

*Santa Cruz Baroque Festival, 2010 Season Concert III – more information at [www.scbaroque.org](http://www.scbaroque.org)*

## Artist Bios:

### **LUX MUSICA (Flute, violin, harpsichord & viola da gamba)**

Formed in 1994, Lux Musica is dedicated to presenting the most beautiful works from the Enlightenment, drawing on the versatile combination of historical flutes, violin or viola, violoncello or viola da gamba, and keyboards. Lux Musica's members are Linda Burman-Hall (director, harpsichord and fortepiano), Lars Johannesson (18th & 19th-century flutes), and Amy Brodo (violoncello & viola da gamba).

### **BARRY PHILLIPS (composer/Indian cello)**

Composer/cellist Barry Phillips has been performing folk, new, classical and Indian classical music for many years. He received a Masters of Music degree in composition from the San Francisco Conservatory of Music and since 1996 has been a student of, and a compositional assistant to Ravi Shankar.

Barry has arranged and produced many recordings of Northern European folk music including over a dozen on the Gourd Music label exploring American, Celtic folk tunes and the fine line that they walk with baroque and classical styles. He arranged and played cello on the "BBC Radio 2 Album of the Year 2002" (Martin Simpson's "Bramble Briar"). His most recent release, "Tråd." is a collection of Scandinavian tunes arranged for cello, nyckelharpa and fiddle.

Barry tours worldwide with Ravi Shankar's daughter's group - The Anoushka Shankar Project. Last year's venues included the Hollywood Bowl, The Music Academy-Budapest, Sydney Opera House, Bangalore Palace Grounds, London's LSO St. Lukes, CRR Concert Hall-Istanbul, as well as the Royal Concert Hall-Glasgow as soloist (along with four top fiddlers) with the Scottish National Orchestra.

Since 1996 Barry has assisted Ravi Shankar in several compositions, including music for Mstislav Rostropovich, Joshua Bell and the "Concert for George", a George Harrison celebration at the Albert Hall, where he also performed on cello for both the Indian orchestra and the rock/pop sets.

Barry and his wife Shelley (tanpura) live here in Santa Cruz with one very good cat and one very bad cat.

### **DEBOPRIYO "BUBAI" SARKAR (tabla)**

Debopriyo Sarkar is a talented young tabla player from Kolkata and an engaging present-day performer. He has been performing in the classical India music scene for many years, accompanying many great artists, as well as an avid experimenter into many forms of music. Born in Jalpuiguri, North Bengal in 1971, Debopriyo has displayed an enchanting love of music since his early infant days.

Debopriyo is a disciple of Pandit Anindo Chatterjee. Since 1997, he has been performing in the international arena, playing many concerts in the U.S.A., Japan, India, the Middle East, Canada and Europe.

On his own Debopriyo has made collaborations with various artists of many fields of music, including folk, light classical, jazz, hip-hop, films, dj-dance-funk, western traditional, and his own drum/bass groove creations. He had the honour of performing with Asha Bhosle and the Kronos Quartet in the U.S. and London in 2005. He worked with Alonzo King Lines Ballet, performing live music in their new production "Skyclad" for several concerts in Fall 2006.

Debopriyo lives and teaches in the San Francisco Bay Area and performs throughout the world. He possesses an excellent temperament for accompaniment with his clear, sweet tone and intuitive melodic responses. His aesthetic balance between sensitive tonality and rhythmic power creates moods of deep and pure musical celebration. Debopriyo's devoted and unique playing offers a new and vibrant energy to the classical tradition of Indian Music.

*Santa Cruz Baroque Festival, 2010 Season Concert III – more information at [www.sbaroque.org](http://www.sbaroque.org)*

## Indian Music Info:

### WHAT IS A RAGA?

A raga (aka: rag; Sanskrit, lit. "color" or "mood") is more than a scale, it has melodic tendencies, strong notes, weak notes, notes that you dwell on, notes that you never play, often with differing notes in ascending and descending. Each raga represents a mood or combination of moods, each raga can have a specific time of day to be played and many have a season of the year to be performed.

The clearest comparison in the west for what a raga is perhaps the blues. Almost everyone knows and feels the mood of the blues, and though you are free to play "what you feel" in the blues, everyone knows when you've played pretty much "right" or "wrong" notes. There is also a long tradition in creating the mood with bending the 3rd of the scale just right (micro-tones, as in India too). So, I feel the blues is clearly a raga.

There are 10 that (parent scales) in North India and 72 melas (parent scales) in the South, with so many raga offshoots making maybe 100-200 ragas in use today and thousands of possible ragas.

-- Barry Phillips

### GLOSSARY

Paraphrased from Ravi Shankar's autobiography, *Ragamala* (1999).

RAGA (aka: rag) -- see above.

TALA -- (aka: tal) - the essential element of time and rhythm in Indian music. A tala can range from 3 to 108 beats per cycle.

ALAP -- a very slow introductory movement of a raga, featuring the gradual and meditative unfolding of its structure, theme and rasa (mood / feeling - literally "juice").

JOR -- The second improvised section of a raga, following the alap. It has an added element of rhythm.

JHALA -- The final improvised section of a raga on plucked instruments. It features fast strokes on the melody string and the two-sided chickari (accent/drone) strings [on the sitar].

---

For questions or more information on this event, please contact us:

***Santa Cruz Baroque Festival***

P.O. Box 482 – Santa Cruz, CA 95061

[www.sctbaroque.org](http://www.sctbaroque.org)

[info\[at\]sctbaroque.org](mailto:info[at]sctbaroque.org) (public) – [sctbaroque\[at\]baymoon.com](mailto:sctbaroque[at]baymoon.com) (manager)

831-459-2159 (tickets) - 831-457-9693 (info & office)